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Vaudeville & Pictures and Parks



Mercedes Keith's New York Producers Are Making Stupendous Plans For New Dramatic Season

By JULIA CHANDLER.

The present prospect of a local dearth of drama until the new dramatic year raises its curtain turns our thought toward the coming season, and causes us an unusually keen interest in the present activities of New York producers who are busy in the preparation of new plays with the anticipation of early openings.

David Belasco last year opened his new year in the late summer with "The Boomerang," which has now played for almost a year to capacity audiences in the New York theater bearing his name. The unprecedented success of this delightful comedy is undoubtedly responsible for the astute producer's determination to offer the Metropolis a piece in somewhat similar vein in Roi Cooper Megrue's comedy which had its premiere here at the Belasco Theater Easter week under the title of "The Lucky Fellow," but which will have changed its name to "Seven Chances" before beginning the season at the Cohan Theater, New York, early in August. Mr. Belasco is of the opinion that light comedy will continue to lead in popularity next season, with the romantic drama running it a close second.

His latest production is of the latter type, written by Horace Hodges and T. Wigney Percyval (authors of "Grumpy") and entitled "The Little Lady in Blue." The piece had its premiere at the Apollo Theater, Atlantic City, on June 12, with Frances Starr in the title role, and was well received. The comedy is of the 1820 period with the picturesque costumes of that time, and Mr. Belasco confided to me when I was recently in New York that Miss Starr has never had a more delightful role.

Since the initial performance of this new play Mr. Belasco has been quoted as saying: "A comedy is never a comedy and a play never a play until an audience sees it. Audiences are the best stage directors in the world and the only ones whose decisions hold. That is why trial performances are so vitally necessary. One may read—read and arrange for what seems to be a sure fire hit. One may say, 'Oh, this is fine. This is great. This will go,' but these are hopes which often are not realized after the apparent certainties have been put to the supreme test of an audience's consideration."

Which explains the noted producer's policy of making his premieres of new plays several months in advance of their more permanent showing. It affords him an opportunity not only to feel the public pulse in regard to them, but to analyze their strength and weakness with greater precision, and eliminate whatever there may be of the latter before they begin a lengthy engagement either in New York, or on the road.

While Mr. Belasco's plans for the forthcoming season are many he is not alone in extensive preparation for a new year that promises a prosperity in the theater as stupendous as that which has just passed into history.

A. H. Woods has sent broadcast the announcement that he will shortly have nearly a dozen new pieces ready for production, the list to be headed by the early offering of the Dolly Sisters in Lawrence Rising's farce comedy, "His Bridal Night," which recently had its try-out here and delighted Washington audiences with its freshness and fun. In the Woods' collection of new plays is "The Squab Farm," by Frederick and Fanny Locke Hutton, in which Willard Mack and Robert Edeson will appear. Mr. Mack has also arranged with Mr. Woods for the production of his own latest effort which is entitled "King, Queen, and Jack." Under the same manager has recently appeared Max Marcin's new play, "Cheating Cheaters," with Marjorie Rambeau, William Morris, Cyril Keightley and Ann Southernland in the cast. Mr. Woods also announces the early production, "The Guilty Man," a new drama written by the late Charles Klein, and Ruth Helen Davis.

Charles B. Dillingham is deep in plans for the approaching season, announcing for early production a new English musical comedy in which Raymond Hitchcock will appear. The piece is entitled "Betty." Joseph Santley will be featured under the Dillingham management in a musical piece called "One Time in June," and Marguerite Clark will come back to the legitimate boards under Mr. Dillingham's management after a most successful engagement in the "movies." In addition to this activity there will be his production at the Hippodrome and Century, the latter in conjunction with Florenz Ziegfeld, jr., while Montgomery and Stone will continue their tour in "Chin Chin."

Messrs. Cohan and Harris have already inaugurated their new season with the production in Atlantic City of "Buried Treasure," Rida Johnson Young's new three-act comedy in which Zella Sears, Josephine Stephens, Martin L. Alsop, Ernest Stallard, Adele Rowland, and George Cameron visualized the principal roles.

My information from the offices of the Messrs. Klaw and Erlanger, the Shuberts, Selwyn and Company, and the Frohman Company is not so full and specific, although the assurance is that these firms have never carried more stupendous plans for new productions than those they entertain for the coming season, so that, while we pass the sizzling days entertained by vaudeville and the "movies," we may look forward to a long list of meritorious attractions having their inaugural before "dog days" are at an end.

Ditrichstein Recovering.

Leo Ditrichstein, who is at his country home, near Stamford, Conn., is recovering rapidly from the eye trouble which compelled him to terminate his season in "The Great Lover" much earlier than was intended. He will reopen in the comedy early in August for a brief engagement before presenting the play on tour.

Not to Desert Stage.

When Julia Sanderson got married, during the first week of this, the bride's own month, to Lieutenant Bradford Barrette, it was thought that maybe the lovely prima donna of "Sybil" would forsake the footlights for the freight. But now the Frohman Company say she will remain true to duty and continue in the musical comedy next season.



ANITA STEWART
PICTURES—GARDEN



MARGIE ADAMS
LYCEUM

THE CURRENT WEEK.

Keith's—Vaudeville.

According to annual custom a holiday program of international and American attractions has been assembled for Independence Week, beginning at Keith's matinee tomorrow, and ending the following Sunday night. Tuesday night's show will not begin until 9 p. m. Headlining the array will be the psychic, Mercedes. He will be accompanied by Mlle. Stanton, his medium, who is able to read his telepathic thoughts. Their performance is one in which the audience plays a large part and it has never failed to arouse the greatest interest and discussion.

Juliette Dika, in characterizations in song, and Bert Lamont and his cowboys in "A Round-up of Mirth and Melody," will be other special features. Another number will be Hoxey and Lee in "The Nominee." Other additions are Douglas J. Wood and company, direct from a New York opening, in "The Shoplifter," by De Witt C. Kaplan; Mullen and Rogers in an insertion filled with parody and persiflage, "Grace Carlisle and Jules Roper in 'Just a Song at Twilight.'"; the Leon Sisters and company in an aerial sensation; the Pathe news pictorial and the pipe organ recital.

Today the bill will comprise Henrietta Crossman and company in "Cousin Eleanor," Jack E. Gardner, Bert Levy, Anna Chandler, Burdella Patterson, Richard and Kyle, Kelso and Leighton, Claude Roode, and others of last week's list.

Belasco—"How Britain Prepared."

Beginning with matinee and night performances today, Charles Reis's pictorial spectacle, "How Britain Prepared," will initiate its second week at the Belasco Theater.

No detail of the work required in soldier-making is lacking. Every item that goes to build the sum total designated as "Preparedness" is emphasized. One might write volumes about "Preparedness," but this visualization of its meaning tells of starting along the path England is now concluding, and a large addition is also made to the number of war vessels originally shown. The submarine scenes go into greater detail and a number of minor changes have been made.

During the engagement of "How Britain Prepared," a percentage of the receipts is being given to the relief fund for the families of the District National Guardsmen, which tickets can be procured from authorized persons.

Loew's Columbia—"The Dupe."

Today at Loew's Columbia, and continuing until Wednesday, Blanche Sweet is pictured in "The Dupe," a social drama written especially for her by Hector Turnbull, and prepared for the screen by Margaret Turnbull, for the Jesse L. Lasky company. Blanche Sweet has been given many different roles to portray; she has been seen as a child of the slums; a Russian anarchist; a maid of all work; a belle of society; and in "The Dupe" she takes the part of a social secretary to a capricious and flighty society woman. The story tells how, as a country girl, she secures employment as a social secretary in a wealthy family. The wife, madly in love with a young society man, becomes jealous of his attentions to her assistant, wishing to rid herself of her husband and compel the young man to marry her, she manages to place the girl in a compromising position with her husband, in which she is also seen by the man she

loves. How the affair is adjusted is said to be presented in attractive manner. Thursday, Friday, and Saturday Donald Bhan will be seen in a picturization of a modern, smiling story entitled "The Smugglers." The role in which the star is seen is that of a wealthy young American who revolts at our tariff restrictions and decides to bring a handsome necklace into this country without the formality of mentioning the fact to the custom officials. He is married and he loves his wife, of course, but he cannot resist the temptation to practice a harmless deception upon her. Alas for the lady's peace of mind, the deception includes an actress and an imitation necklace which is a perfect replica of the exquisite affair which he has purchased for his spouse. The result is a general scrambling of wives, actresses, custom officials, and detectives.

Cosmos—Vaudeville.

Some of the Poll Players, headed by Cecil Bowser, Marguerite Allen, and Walter Weber, will take a flyer in vaudeville opening this week at the Cosmos Theater with an original dramatic playlet, by Walter Weber, entitled "The Apache Man."

Other offerings will include Dorothy Sherman's Colonial Belles, an aggregation of six vocal and instrumental artists in a repertoire of high-class selections; Frank Morrell, the California tenor; Anthony and Mack, in a character skit, introducing the Italian who is known as the "wop," and some amusing songs; Jean Moore and Edna Buckner, and Frank Young and his sister in barrel jumping and equilibristic features. The added features will include the Animated Weekly News pictures; a Paramount-Bray cartoon, and the photoplay will be "The Grip of Jealousy," a Bluebird feature, with Louise Lovely as the star.

Cecil Bowser and Marguerite Allen, with their associate players, will head the bill the last half of the week in a farce comedy entitled "Lend Me Your Wife," and in the bill will be found the Shively Trio, John Hestley, Emil Mendelssohn, and other offerings, with an entire change of added features and a new photoplay feature.

A fire orchestral program with new specialties and other features will be attractions at the concerts today from 8 to 10:30 p. m.

Lyceum—Burlesque.

An international marriage is the central theme in "The Merry Maidens," this week's attraction at the Lyceum, in which Harry Le Van and "Rags" Murphy, as Totty and Gluky, unknown travelers, take the main comedy parts. The show is in two acts, with the scenes laid at Coney Island. It deals with the desires of a rich widow, Marly Adams, to wed a title. Charley Spear (Bert Leggett) knows of her desires and sees in the two unknown travelers a chance to palm off a fake nobleman on the widow. Totty is finally selected and manages to win her, but on gaining control of her money refuses to share with his partners. Gluky engages him in a duel and he is supposedly killed. Gluky then weds the widow and starts in to spend her money. His friend Charley persuades him to bet on a horse and he loses all. Both adventurers being broke,

Amusement Baedeker.

Keith's — Vaudeville headlined by Mercedes and Stanton, telepathists.

Belasco—Film showing "How Britain Prepared."

Loew's Columbia—Blanche Sweet in "The Dupe."

Cosmos—Vaudeville.

Lyceum—Burlesque.

Garden, Strand, and Crandall's—Feature films.

Glen Echo Park.

Maddening Crowd," and Mary Pickford in "The Wolf of the Plains." There will also be musical accompaniments by the Garden Symphony Orchestra.

Crandall's—Feature Films.

William Farnum is to be seen at Crandall's Wednesday and Thursday in his most recent film release, "The Man from Bitter Roots." It is a typical Farnum photoplay—a story of mining in the far West. The plot has to do with the destruction of a mining plant in an attempt to ruin the owner and thereby obtain possession of rich gold fields. It is an intricate and thrilling story and affords Mr. Farnum frequent opportunity to display his great muscular prowess. Others in the cast are Betty Schade, Willard Louis and William Burress.

Today's feature is a return showing of the modern society and political play, "Ambition," in which Bertha Kallich enacts the principal role. Tomorrow and Tuesday Kitty Gordon will be seen in "The Crucial Test," an absorbing story, the scenes of which are laid in Russia. For Friday and Saturday the attraction is "A Son of the Immortals," adapted from the book by Louis Tracy, and featuring J. Warren Kerrigan, Lois Wilson and an excellent supporting cast.

Glen Echo Park.

In preparation for the Fourth, the management of Glen Echo Park has arranged for a big celebration that will start at 10 o'clock in the morning and last till midnight. As is always the rule, there will be no charge for admission to the resort.

In addition to the long list of attractions that go to make up the bill of fun daily at Glen Echo a number of special features are planned. In anticipation of a record crowd, a special car schedule has been arranged.

For the benefit of the dancing contingent among the park's patrons a matinee session has been arranged and the augmented orchestra will start playing in the big pavilion at 4 o'clock. The dancing will be practically continuous until midnight.

On the Fourth outing parties will be welcomed as usual. Additional phone tables and other facilities have been provided for them. Sunday visitors will have another opportunity this afternoon and tonight to hear the Soldiers' Home Band in a series of concerts. Tonight in the open air theaterium a special bill of first-time films will be presented, free as usual.

In addition to an assortment of fun providers that is varied enough to suit every one, Glen Echo has the added charm of being one of the coolest spots in easy access to the Capital. A trip up along the banks of the Potomac and an evening spent at the resort on the Derby, coaster and other amusements is warranted the best means of escape from the heat that makes the out-of-doors so appealing.

Great Falls Park.

This afternoon and evening at Great Falls Park, Va., concerts will be given by a section of the American Ladies' Orchestra. Beginning tomorrow afternoon and continuing all week, with concerts and free dancing, afternoon and evenings, and a special program for the Fourth, the same orchestra will give their second week's engagement, which is announced by the management in view of the great success of the first week's engagement of this famous organization at the Falls. The popular amusements at Great Falls make an appeal to pleasure seekers. Picnickers and others find this a delightful place to spend the day and for the Fourth many special attractions will prevail. At night the electrical illumination of the Falls adds to the natural beauty. Electric trains from Thirty-sixth and M streets northwest leave for the Falls at frequent intervals.

The Midnight Frolic.

The Ziegfeld Midnight Frolic, atop the New Amsterdam Theater, New York, is newly attired in summer frock, has many new features to offer its patrons. The Dolly Twins made their reappearance last week and scored an enormous hit.

BLANCHE SWEET
IN PICTURES—LOEW'S COLUMBIA

J. WARREN KERRIGAN
PICTURES
CRANDALL'S

HAROLD LOCKWOOD
PICTURES
STRAND

MARGUERITE ALLEN
—COSMOS—

Distinctive Policy For New Theater

By HOLBROOK BLINN.

Holbrook Blinn, who has carried his association with Margaret Anglin in a revival of Oscar Wilde's "A Woman of No Importance" by appearances on the screen in World photoplays, announced some time ago that he was concerned in a project for the erection of a theater which was to bear his name—doubtless endowed by the films he has appeared in. Here are some of Mr. Blinn's ideas on the subject:

There is no need for a new theater—but there is room for one. The revolutionary ideas in my proposed enterprise are not numerous. I mean to have a small, comfortable theater, seating, perhaps, 700, with a balcony, but no gallery, and I mean to put on plays not commercially profitable to the ordinary manager.

Strangely enough, this type of play is doing very well now. When you can put on "Justice" and Shaw plays and get comfortable runs out of them, it's a sign positive that New York is getting big enough to do things in. You see, we're getting to be a center. Tours are no longer fashionable, and people who want to see plays come to New York.

The Princess Theater, which I started several years ago with a policy of one-act plays, was a step in the direction I am proceeding now. The Princess was unsuccessful for the lack of 51 seats and the smallness of the house. Admission was denied the great class of theatergoers who can afford only \$1. At that, with its terrific handicap of smallness, Princess came so near being a success over a period of two years that I have the greatest optimism for the new venture.

I will produce only unusual plays, with, perhaps, an occasional revival of Wilde or Pinero. Then, if I get a particularly good one-act play, I shall add that to the regular performance. You see, one-act plays are a sort of hobby with me. I admit I have a leaning for them. You can get such a lot into them and such a lot of them. But there is no home for them here. Vaudeville accepts only comedies or melodramas, and they are uniformly ill done. And if you add a one-act play to a regular play the audience at once imagines a weakness in the main play. Now, in my theater, I shall contrive to dissipate such suspicions. The house will have a regular policy and patrons will know what to expect.

That is what I want my theater to have more than anything—a policy. Until Grace George took over the

Playhouse there wasn't a theater in New York with a regularly sustained policy. Department stores and shops have character, but not theaters. True, Belasco does not run comic opera in his theater, and there is a certain dignity to the performances at the Empire, but it is impossible to identify any set policy. The Bandbox Theater has a character, but it is amateur. I am glad the Bandbox has made good. I think the old Princess helped launch it, and I think it will help my new theater.

In order to establish a policy a theater must be free. That is why we are building a new one. We must have independence. In searching about we found no theater in the better theatrical district which did not have alliances, and so we decided to build.

I shall try to make my theater distinctive for good things to be found in it. There will be no stars, and no actress friends of backers who have to be taken care of whether they can act or not. And there will be no type actors. We will never judge an actor's limitations by his success in one role. You know how managers say "That is John Drew's part," or "This is an Ethel Barrymore part," and hire their company accordingly. Well, we shall never do that. All of the company will be people who act. I think it was so at the Princess. We tried never to place a square peg in a round hole.

I am attempting this new project because I fancy it, and because I feel that there is room for it. Not many actors would take the trouble, you know. It will be a considerable strain. That is why I have rented all year in the movies. Another reason for my film career is that I wanted to get some capital, for I don't expect to make much money out of the new proposition.